

PLACEBO

screenplay by Stephen Arthur

story by Stephen Arthur and Rex Miller

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placebo (plə-sē'bō) n. pl. -bos or boes

1. In the Roman Catholic Church, the opening antiphon of the vespers for the dead.

2. Med. Any harmless substance given to humor a patient or as a test in controlled experiments on the effects of drugs. 3.

Anything said in order to please.

FADE IN:

HYPODERMIC NEEDLE

slides into an arm.

EYES

of terrified BOY.

Sweating under a harsh overhead light.

FACES

obscured in the shadows.

A WOMAN and an OLDER MAN, passing back and forth in limbo.

Muffled voices.

CONCERNED FACE

of a MAN who watches them from another room, through a one-way mirror. He peers anxiously at the spot lit figure of the Boy, sitting stiffly in a chair.

ELECTRODES

are strapped onto the Boy's arms, which are tied to the chair.

BOY

watches the Woman and Older Man apprehensively.

A hint of defiance.

But now losing his alertness. Drifting off.

We HEAR quiet VOICES O.S.

OLDER MAN

Five minutes?

WOMAN

Seven.

OLDER MAN

This will be a quick one. I bet he'll switch by the fiftieth repetition.

WOMAN AND OLDER MAN

waiting in the dim light.

We can just make out the closeness of the walls in the darkness.

She is thirtyish, tall and slight, with long dark hair in a pony tail, and a noble posture. Very attractive in an androgynous way.

He is old and weathered, but strengthened by a drive that has never faded.

They both wear white lab coats.

WOMAN

(casually)

Are you going to court today?

OLDER MAN

I do think I should be there for the decision, don't you?

WOMAN

Oh, I forgot.

MAN

They'll win of course.

WOMAN

Of course. Sanity has little influence in this world.

She sits down beside a metal box with a dial and a few switches on it.

Makes a few adjustments.

BOY

looks pretty blank now.

OLDER MAN

leans forward into the light.

MAN

behind the one-way mirror, strains to see clearly.

OLDER MAN

clears his throat.

OLDER MAN

(to Boy)

Do you believe that Reverend Star
is the true voice of God?

BOY

Yes.

WOMAN

presses a button.

BOY

screams in pain and surprise.

MAN

flinches at the scream, which is muffled through the glass.

OLDER MAN

Do you believe that you can learn
to leave your physical body by
following the program of his
Enlightened Order?

BOY

Yes.

The button.

Another scream.

He's starting to shake.

OLDER MAN

Do you believe it is possible to
control the future with your
thoughts?

BOY

Yes. Aaghh!

OLDER MAN

Are you devoted to Reverend Star?

BOY

Yes. Aaghh!

(CONTINUED)

CONTINUED:

Pause.

OLDER MAN

Are you devoted to Reverend Star?

The Boy is gasping now, struggling not to speak.

OLDER MAN

(continuing)

Answer me.

Pause.

Then a nod to the Woman and she shocks him again.

BOY

Aaghh!

(pause)

Yes. Aaghh!

OLDER MAN

Are you devoted to Reverend Star?

BOY

(crying now)

Yes. Aaghh!

OLDER MAN

Are you devoted to Reverend Star?

We MOVE IN ON the Woman now, watching her expression as she pushes the button.

Tranquil classical MUSIC begins.

It drowns out the screams.

It seems as though her attention is more on this MUSIC than on what she is doing.

She turns up the voltage slightly.

Continuing the process with the complacency of habit.

Until, finally, the questioning stops.

The MUSIC DIES, and now we see the

WHOLE ROOM - THE THREE OF THEM

OLDER MAN

Okay, let's take a break.

(CONTINUED)

CONTINUED:

He flicks on the normal room light and goes out the door.

It is a small, bare room. Functional.

The Woman puts away the hypodermic syringe and vial. Turns off the machine.

The Boy is slumped over in a daze, his body heaving spasmodically with soundless sobs.

The Woman pauses before him.

A faint maternal compassion crosses her face and she impulsively puts her hand on his shoulder.

He looks up abruptly. Eyes of fear and hate.

The Woman looks cold again, turns away from him stiffly, and leaves the room.

The door SLAMS and the Boy leans his head back towards the ceiling.

We hold for a moment.

CUT TO:

DROPS OF DARK LIQUID

dripping insistently from a spout.

... drip... drip... drip... drip...

OFFICE - WOMAN AND OLDER MAN - DAY

The drops come from the coffee maker.

The Woman, GRACE, and the Older Man, GEOFFRY, sit at their respective desks in a dingy office.

The far end of the office is divided off by a sliding glass door, and behind it we see the Concerned Man, still looking through the large one-way mirror set in one wall. He looks toward Grace and Geoffry, then back to the "mirror", then sits down nervously.

Geoffry is sifting through a heap of specialized research papers.

We SEE on his desk a framed photograph of a BOY. Behind the Boy is a woman's shoulder.

We CONTINUE past a shelf of old textbooks to the cracked plaster wall beside him.

Here is a framed photograph of a university graduating class from the late 1940's.

(CONTINUED)

CONTINUED:

Beside it is a framed doctoral degree in Behavioural Psychology from U.C.L.A.

Grace's side of the room is more barren. Severely neat.

A typewriter, a filing cabinet, a counter with medical equipment, and a row of journals on a shelf.

She leaves the room, passing her one decoration-- a large, jagged, abstract painting.

It speaks of a peculiar sublimated passion.

She returns with the mail and goes over to Geoffry.

GRACE

Here's the reply from Stanford.
Post-marked the seventh. Can
you believe that? Five days to
get from Palo Alto to Los Angeles.
There's no excuse for that kind
of inefficiency.

Geoffry opens it and reads. Grace waits expectantly.

He puts it down with a disappointed sneer.

GEOFFRY

Same response.

GRACE

Shit. You'd think by now...
(a pause, then a spurt
of righteous anger)
The thing that sets us apart from
other animals is our ability to
reason, to be objective!
Your work should have been praised
as the crowning glory of that ability!
Instead everyone is doing all these
bullshit introspective and moralistic
studies, and they don't--
(she stops suddenly)
I'm sorry. I shouldn't be rubbing
it in.
(she forces a smile)
You take it better than I do.

GEOFFRY

(grimly)
Well, I've had thirty years to get
used to it. Thirty wonderful years
to get used to the fact that all
my research has been a total waste.

Grace looks at him with a deep respect.

He absently picks up a pile of newspaper clippings.

(CONTINUED)

CONTINUED:

A wry smile as he looks at them.

GEOFFRY
Well, maybe not total.

We SEE the headlines:

RELIGIOUS FREEDOM THREATENED, SECT CHARGES
KIDNAPPING CULTISTS
DEPROGRAMMING AND MIND CONTROL

GRACE
(with a look of
significance)
You know... if you do decide to
do your... "experiment"... you
can count on me.

Geoffry nods. The Man who has been watching through the oneway mirror slides the glass door aside and stands there awkwardly, waiting for them to pay him some attention.

MAN
(to Geoffry)
Are you sure he's alright?

GEOFFRY
(reassuringly)
Absolutely. Your son is being
treated exactly like all the others.
And some of them have actually
thanked us afterwards.

Geoffry turns away. But the Man is still anxious.

MAN
(to Grace)
How will you know that he's
changed his mind?

GRACE
(coldly)
Because of the drug we gave him,
remember? He has no choice but
to tell the truth.

MAN
But... I still don't understand.
How can you force a person to--

(CONTINUED)

CONTINUED:

GRACE
(impatiently)
We've already explained it to you quite clearly. God, you people are so ignorant. If you knew something about science you'd have faith in it.

(turns back to her desk)
We've guaranteed your son will be deprogrammed by tomorrow.

MAN
(feeling nervous and inadequate)
Um... Do I have to stay?

GRACE
You're free to come and go as you choose.

MAN
I... I'll come back when it's over then.

GRACE
Fine. We'll see you at six o'clock.

MAN
Yes... Um... Thank you.

HALLWAY - MAN

Before he gets very far, Geoffry steps out of his office.

GEOFFRY
Excuse me, Mr. Jordan, are you going downtown?

MAN
Yes. Um, yes, I am.

GEOFFRY
Could you give me a lift to the Courthouse on your way?

MAN
Why, yes, certainly, Dr. Samuel.

CUT TO:

INT. CAR - GEOFFRY AND MAN - DAY

They snake along the obstacle course of the Hollywood Freeway.

(CONTINUED)

CONTINUED:

There is a long and pregnant pause between them. Finally:

MAN

I'll have the money for you tommorrow.
I promise you.

Now Geoffry looks more congenial.

MAN

So, uh, about this case you were talking about-- you say the Rama Vishnus got her back again-- after you'd deprogrammed her?

GEOFFRY

Yes. Of course now she insists she's there of her own free will.

MAN

Goddamn.

GEOFFRY

Originally the parents had been charged with kidnapping, because the girl was twenty-three. But that was dropped. And then the sect was charged with unlawful detainment.

The traffic squashes together and comes to a halt.

Another accident somewhere.

GEOFFRY

(continuing)

I was a witness for the prosecution.

CUT TO:

EXT. CENTRAL BUSINESS DISTRICT - LONG SHOT - CAR - DAY

As they come off the freeway and into the taller buildings.

We follow the car as it passes by myriads of attention grabbing and seductive advertising billboards.

GEOFFRY (V.O.)

Its a case of interpreting her rights by the First Amendment. All I said in my testimony was that when someone destroys your free will and your ability to think, you don't have any more rights.

More billboards.

(CONTINUED)

CONTINUED:

MAN(V.O.)

Yes, yes. Exactly. It's damnwell criminal as far as I'm concerned. And here I'm looked upon as a criminal when I try and rescue my own son!

They pull up in front of the Circuit Court of Appeals.

INT. CAR - GEOFFREY AND MAN

Geoffrey pauses with his hand on the doorlatch.

Turns to the Man with a smoldering look.

GEOFFREY

Listen, Mr. Jordan. I don't feel the slightest bit sorry for your son. What makes me sick is that so many people will believe anything at all, as long as it makes them feel better.

(pause)

I've devoted my whole life to discovering truth-- objective, logical, real truth-- and who even knows what that means!

The Man is apprehensive, doesn't know how to react,

GEOFFREY

(continuing with an odd smile)

You're catholic aren't you, Mr. Jordan?

MAN

Well, um, yes, as a matter of--

GEOFFREY

Perhaps after we finish with your son, you might like to make an appointment for yourself. Thanks for the ride.

He gets out and walks away.

The Man stares after him.

CUT TO:

OFFICE - GRACE - DAY

Finishes reading an article in a magazine and puts it down-- The American Journal of Neurobiology.

She opens her drawer. Carefully takes out a pile of photos and looks through them. They are snapshots of her and Geoffry at work in a laboratory. Polygraph machines, skinner boxes, cages with monkeys-- one with wires leading from its head, another posing for the picture in Grace's arms. Typical family-photo-album snap shots, but in an unusual setting.

Finally a close-up of her and Geoffry in a pose of comraderie. She looks at it fondly. A hint of melancholy. Then she puts the photos away.

Feeling restless, she walks over to the one-way mirror and looks in at the Boy.

CUT TO:

INT. COURT OF APPEAL

Five judges sit at the front. Geoffry sits with his LAWYER in a packed audience that includes several costumed cult members.

One of the judges is reading the ruling:

JUDGE

The court sounds the dire caveat to prosecutorial agencies throughout the length and breadth of our nation that all of the rights of all our people shall be zealously protected to the full extent of the law...

CUT TO:

THE DEPROGRAMMING ROOM - GRACE AND BOY

She is spoon feeding him some yogurt.

He is still strapped into the chair, looking blank.

GRACE

How can you let yourself be sucked in like that?

CUT TO:

INT. COURT OF APPEAL - JUDGE

JUDGE

Religious proselytizing, and maintenance of belief through a strict regimen, meditation, and self-denial, cannot under our laws be construed as criminal in nature.

(MORE)

CONTINUED:

JUDGE (CONT'D)

Nor can the concept of mind control
or brainwashing by religious cults
be considered a crime...

CUT TO:

DEPROGRAMMING ROOM - GRACE AND BOY

Still feeding him.

GRACE

The most important thing is what's
true. Whether it makes you feel
better or not. Things must be
approached rationally.

(pause)

It takes courage to be free--

He spits yogurt in her face, shocking her.

CUT TO:

INT. COURT OF APPEAL - JUDGE

JUDGE

Part of religious liberty is the
right of all of us to make what
seem to others to be foolish
choices, to be 'hoodwinked', to
be exploited for the sake of what
seems to us, at the time, to be
the Truth...

CUT TO:

DEPROGRAMMING ROOM - GRACE AND BOY

Smack! She slaps him hard in the face.

Glaring at him in righteous fury.

Then out of control, she slaps him again.

And again.

And again.

And again.

Knocks the chair over.

He lies there helplessly.

(CONTINUED)

CONTINUED:

She shoves him across the floor.

Then stands back, breathing hard.

Calming down.

Staring at nothing.

We hold on this tableau.

Oddly poised in this stark room, as though she herself were trapped in it.

CUT TO:

COURTHOUSE HALLWAY - GEOFFRY AND LAWYER

They have just left the courtroom along with everyone else.

The hallway is bustling with people as the two of them walk at a slow pace.

LAWYER

I waited 'till now to tell you,
'cause I wasn't sure, but it looks
like the Rama Vishnus are going to
file on us now.

GEOFFRY

Wonderful.

LAWYER

They may have a case, I don't
know, since the kid was over
eighteen. Maybe if we can prove
that you didn't know...

(CONTINUED)

OMITTED

CONTINUED:

Geoffry looks haggard. Decades of submerged frustration.

He's not listening any more.

The Lawyer stops walking, getting Geoffry's attention.

LAWYER

Did you know your son is here?

GEOFFRY

(stiffens)

Here?

LAWYER

Yes. He arrived from San Fransisco a couple of days ago with some others. Helping to stoke the fire under the trouble that's brewing here, I guess.

Geoffry suddenly looks very, very old.

The Lawyer regards him with the sympathy of a close friend.

CUT TO:

EXT. COURTHOUSE - GEOFFRY - DAY

He exits the building and crosses the plaza.

Lost in thought.

Coming to a large fountain, he pauses for a moment, watching the cascading water.

He has the look of a man who is deeply scarred.

But still determined, still proud, still strong.

Continuing on, the SOUND of CHANTING is HEARD, growing LOUDER.

Passing the corner of the building, a group of ten Rama Vishnu devotees appear.

A burst of firey oranges and reds.

Bells RINGING, hands CLAPPING, and bodies swaying to the beat of their CHANTING:

GROUP

Rama Vishnu!
Rama Vishnu!
Vishnu Vishnu!
Rama Sari!

(CONTINUED)

CONTINUED:

Geoffry attempts to pass by them without acknowledging their presence, but, unexpectedly, they move towards him.

He freezes abruptly, realizing why.

In the midst of the group we SEE the Boy from the photo on Geoffry's desk, his SON.

The Son, bald headed and robed like the others, begins chanting more frantically, moving to the front of the group.

The two stare at each other, only a few feet apart.

The chanting grows more oppressive.

In Geoffry's eyes: boiling anger.

In Son's eyes: simple religious fervour.

The Son breaks from his chanting for a moment, and speaks in a soft but clearly heard voice.

SON

I recognize no father but Vishnu.

Geoffry is tensed like a spring.

Any second he may explode.

But suddenly, all his tension drains away.

He has made a decision.

Smiles at them with a look of self-assurance.

Their chanting dies away erratically.

They watch him apprehensively as he continues to smile, and then walk straight through their midst as though they were not there.

Behind him, the chanting resumes.

CUT TO:

STREET - GEOFFRY - DAY

Leaving the courthouse behind like an old memory, he walks with purpose-- with a new energy.

CUT TO:

OFFICE - GRACE - DAY

She looks up from her work.

GEOFFRY(O.S.)
(emphatic and resolute)
Alright. Let's do it.

CLOSEUP - GRACE
with a look of heavy significance.

ANOTHER ANGLE - GRACE
with the same look-- almost.

We HEAR NOISY SOUNDS, and blurred figures wipe past the frame in the foreground.

EXT. CONSTRUCTION SITE - GRACE - DAY

She is sitting on a bench sipping coffee and watching the workmen pass by. Behind her is a tall wooden fence.

We don't know it yet, but a whole year has passed.

A group of four WORKMEN cross in front of her and we FOLLOW them. They are GENE, a self-assured, working class white American; FREDDIE, an easygoing Chicano; JOE, a large black man from Watts; and KARL, an innocent but bright Bulgarian refugee.

They cross barren ground to the base of a cement-and -plexiglass building.

There they join another group who are holding up a large blueprint between them. A man with a cast on his foot, the ARCHITECT, is pointing and explaining.

ARCHITECT
Here. And here. And here's
the addition. Now, this support
has to be poured tomorrow. We're
moving ahead of schedual.
(to one of the men)
Check with John to make sure the
cables are ready.

He rolls up the blueprint.

WORKER
Boy are we cookin' now!

As the group disperses, the four we were following start off in a different direction than the others.

KARL
(to the Architect)
We see you on monday, Jake!

(CONTINUED)

CONTINUED:

ARCHITECT

(turning)

Hey, you guys aren't slacking
off now are you?

FREDDIE

It's okay, man, it's our turn
to work the town over. They're
steppin' that up too!

ARCHITECT

Well-- good hunting, then!
Break a leg, as they say!

They all laugh as he limps off.

GENE

You're a great example and
inspiration to us all, Jake!

We FOLLOW them back the way they came.

As they pass Grace again, Gene winks at her.

GENE

Long time no see, Grace.

KARL & FREDDIE

Hi, Grace!

GRACE

(coolly)

Hello.

They don't stop, since she obviously doesn't want their
company.

They move on, past a couple of storage huts, and enter
a flimsy barracks building.

GRACE

stands up impatiently as she sees JOHN arrive.

John is young and attractive, of French descent. He carries himself with a sensual gracefulness, and always looks like he is sharing with you a joke on the rest of the world.

JOHN

Hello, Grace, thank you for waiting.

GRACE

Hello, Mr. Douglas.

JOHN

John.

As they begin walking together, we notice that they both wear the same symbol on their lapels.

JOHN

(continuing)

I would have cracked up my car long ago if I'd known it would bring me such a lovely chauffeur. You don't visit the site often do you?

GRACE

This is my first time.

JOHN

(surprised)

First time?

(CONTINUED)

CONTINUED:

GRACE

I'm the administrator of this organization, not a tourist. I wouldn't be here if you weren't in such a hurry to get those contracts settled.

John gives her a curious look.

JOHN

Don't blame me. Geoffry is really putting the pressure on.

GRACE

Then there must be a very good reason mustn't there?

They are crossing the grounds of a large compound the size of a football field, completely enclosed by the tall wooden fence. We can now SEE more of the concrete-and-plexiglass building, plus various huts, building supplies, and heavy equipment. There is a clear sky and late afternoon shadows.

They reach a parking lot, and Grace's car.

JOHN

So how does it impress you?

GRACE

I've seen all the pictures.

JOHN

(smiles)

You should come for a tour some time.

Behind them, the workmen we saw in the barracks are lined up to board an old yellow school bus. John notices them and Freddie and Gene wave to him.

JOHN

Do you know them?

GRACE

They were with us when we started.

JOHN

(calls to them)

Hey you guys! You want a ride?
(waves them over)

(CONTINUED)

CONTINUED:

Grace looks irritated.

Joe, Freddie, Karl, and Gene leave the lineup.

Grace gets into her car, and John greets the Workers as they arrive.

A MAN NEARBY

is getting into his own car. He watches John and the Workers, sees John exchange a few shoulder punches with Gene as they get in.

The Man shakes his head in dissaproval.

He wears exactly the same suit and symbol as John. Is it a uniform?

INT. GRACE'S CAR - THE GROUP

With the workers crammed into the back seat, they start to pull away.

KARL

Now we will be in time to see
Geoffry on the television!

FREDDIE

We can watch it at the main office.

JOHN

He's on T.V.?

GENE

Yeah-- the Frank Strazzeri show.
You should know all about it?

JOHN

What do I need to watch him on
T.V. for?

JOE

Right. T.V. is for dummies, right?

JOHN

(grinning)
Right.

They pass through the gate.

OUTSIDE THE COMPOUND - CAR

We PULL BACK and see just where we are-- smack dab in the middle of the desert. Off to one side of the site is a huge area leveled flat, and a few rolling hills.

And rising imposingly from the site is the concrete and plexiglass building. It is a twenty-storey, six-sided tower. Completed except for the top part, which is surrounded by scaffolding. Its skeleton indicates it will have a pyramidal shape.

The tower has the shape of a quartz crystal-- the same shape as the symbol that John and Grace wear on their lapels.

CUT TO:

INT. CAR - ON THE FREEWAY

The workmen are laughing.

Freddie is trying to distract Grace by making ridiculous faces in her rear view mirror.

GENE

Hey, Grace, you know something?
I've never seen you laugh.
Has anyone ever seen Grace laugh?

A chorus of "no"s.

John smiles, turns to the back seat and whispers something to Joe. The whisper passes from one man to the other while they are talking to Grace.

GENE

We've all got more reason than
anyone else in the world to be
laughing!

JOE

Yeah, the last laugh!

GENE

We're going to start doubting
your loyalty, Grace.

Grace seems to be unusually bothered by this kidding.

Suddenly they all start to shout:

WORKERS

Stop the car! Stop the car!

(CONTINUED)

CONTINUED:

Grace looks bewildered. John smiles at her..

She stops the car.

The Workers jump out, rush about, and climb onto her hood.

Four faces stare in at her through the windshield.

WORKERS

Happy birthday to you!
Happy birthday to you!
Happy birthday, dear Grace!
Happy birthday to you!

Grace is surprised.

FREDDIE

All for one and one for all!

They get back into the car.

GRACE

How... how did you know?

Only smiles in reply.

She is embarrassed, and oddly touched. She smiles.

GENE

That's more like it.

Someone has taken out a donut and stuck three straws in it like candles. They present it to Grace and light the straws.

KARL

You must make a wish.

She prepares to blow, knowing automatically what her wish will be.

But then she hesitates.

FREDDIE

Hey, it's gettin' the windshield
all black!

Someone grabs it from her and throws the straws out the window.

Grace looks awkward, and John regards her rather intently.

She pulls back onto the freeway.

(CONTINUED)

CONTINUED:

GENE

We're the winners, remember?
We're going to show the rest of
the world what they're missing!

JOE

(to Gene)

I'll tell you something-- last
week one of those Reverend Star
Treckies tried to give me a hard
time--

FREDDIE

You didn't beat one up again
did ya?

JOE

Nope. I just laughed. I just
stood there and laughed and
laughed at him. Shit, that
bugged him more than anything
you coulda done...

CUT TO:

EXT. WILSHIRE BLVD. CENTRAL - EVENING

Grace's car pulls into an empty space.

The four workers spill out. John has already been dropped off.

A little ways down the block a youth is handing out pamphlets
to passers-by. He has managed to stop one and talk to him.

YOUTH AND MAN

YOUTH

(eagerly)

But you would agree that Mankind
is making a mess of the world?

MAN

(apprehensive)

Well, yeah, I'd say so...

YOUTH

And you would be exactly right.
We are truly on the brink of
disaster.

(CONTINUED)

CONTINUED:

In the b.g. we SEE the four Workers approaching. They are nudging each other and pointing towards the Youth.

YOUTH

(continuing)

Man has strayed too far to see
just how much He has really
lost. But in the One Salvation
Church you will find out how all
this can be avoided...

THE FOUR WORKERS

We FOLLOW from behind them as they come up to the Youth,
whose back is to them.

They stand menacingly, legs spread, hands on hips, watching him.

YOUTH

(continuing)

So if you're interested, come to
our introductory meeting this
weekend.

The Man has noticed the four Workers and is edging away
nervously.

YOUTH

(continuing)

We're located out near Rosamond,
that's about a two hour drive
from here...

JOE

Hey, man, you lookin' for trouble?

The Youth whirls around.

Alarm switches to amusement.

YOUTH

Joe! Karl! Hey-- good to see
you guys again!

They all smile and greet him.

The Youth points to a stack of pamphlets beside the nearby
doorway.

YOUTH

They just dropped the stuff off.

(CONTINUED)

CONTINUED:

And they all go over to the stack and start stuffing the pamphlets into their travelling bags.

On the wall above the stack is a huge poster.

A photograph of Geoffry's face.

It looms over us, omniscient and serene, like some kind of deity.

YOUTH

(to Joe)

I'm going over to Westwood,
you want to come?

JOE

We're gonna watch Geoffry on
T.V. right now. On the Frank
Strazzeri show.

YOUTH

Oh, wow-- I guess I'll stay
too.

Grace appears, passes by the poster of Geoffry, and enters the doorway.

Over the doorway: ONE SALVATION CHURCH - ADMINISTRATION

CUT TO:

MAIN OFFICE

Two female secretaries at their desks. Geoffry's face and the Symbol covering one wall. A couch, chairs, T.V. set, and stacks of papers.

Grace enters, ignoring the two Secretaries as she crosses the room and enters her own office.

CUT TO:

GRACE'S OFFICE

She sits at her imposing desk, looking at nothing.

(CONTINUED)

25b.

CONTINUED:

The room is tastefully decorated, including her old abstract painting. Behind her is a map of California covered with colored pins that spread out from the Los Angeles area.

No religious imagery anywhere, and no windows.

We HEAR the SOUNDS of the workers entering the outer office and greeting the Secretaries.

A T.V. COMMERCIAL joins their THUMPING and LAUGHING and muffled CONVERSATION.

Grace looks at her watch. Then picks up a paperweight-- a huge white luna moth frozen in flight in the center of a clear plexiglass cube.

INSERT

A limbo of blue light.

Grace towers over someone with a shaved head, seen from behind.

She is pulling a gilded box from their desperate grasp.

She opens it and displays it-- empty.

CUT TO:

MAIN OFFICE - THE GROUP

Sitting expectantly 'round the T.V.

The show's logo dissolves to the face of Frank Strazzeri.

STRAZZERI

Tonight we have with us a very unusual guest, Dr. Geoffrey Samuel, founder and spiritual leader of that controvercial religious sect that has been gaining so many adherents this last year-- the One Salvation Church.

It cuts to Geoffrey. The countenance of a wise man if ever there was one.

GENE

There he is!

FREDDIE

Far out!

Grace enters the room unobtrusively and sits off to the side.

STRAZZERI

(less benign than usual)

Dr. Samuel, as I understand it, before you started your religion you were what is called a 'deprogrammer'-- a person who takes members of religious cults and persuades them to denounce their beliefs. Is this true?

FREDDIE

Shit, that's ridiculous.

GEOFFRY

(with a prudent smile)

Yes it is.

FREDDIE

Huh?

SECRETARY

Yeah, I heard about that, it's true. Listen.

GEOFFRY

You might think I would be the least likely person to start a religion. Paradoxically, that made me the most likely.

(MORE)

(CONTINUED)

CONTINUED:

GEOFFRY (CONT'D)

You see, I have been chosen, by a power far greater than I. And I was chosen precisely because I am the least likely person to be misled by false belief.

Dramatic pause.

FREDDIE

Wow...

GEOFFRY

My whole life was changed over night.

STRAZZERI

Dr. Samuel, why the secrecy about the specific nature of your religion?

GEOFFRY

We want people who genuinely recognize, by their own insight, the doomed nature of modern Man. They are prepared to face the revelation we give them.

(pause)

I expect we will make it public soon, though.

STRAZZERI

I'm sure you know of Mr. George Jones, the Reverend Star devotee who claims to have been assaulted by your church members...

JOE

That asshole.

GEOFFRY

I know of him. But I don't know why he would make such accusations.

STRAZZERI

(insidiously)

I mention him now because just before the taping of this show he came to see me. He told me he has found out what your religion is about...

GEOFFRY

Do go on.

(CONTINUED)

CONTINUED:

STRAZZERI

He told me that you are Satanists.
That you worship Satan.

JOE

What the fuck--

The group is aghast.

Grace is mildly intrigued.

Geoffry merely chuckles patronizingly as Strazzeri glares at him slyly.

GEOFFRY

That was a dirty trick, Frank.

(pause)

But to prevent these sort of
rumours, I had better make it
public now.

Strazzeri looks pleased with himself.

KARL

He is going to tell!

SECRETARY

I was hoping he would.

GEOFFRY

The salvation we speak of comes
not from any 'supernatural'
source, in the usual sense of
the word, but from something
quite concrete.

Dramatic pause.

He looks directly into the T.V. CAMERA, at us.

GEOFFRY

(continuing slowly
and emphatically)

I have been contacted by a
superior race of Beings, not
of this earth.

(dramatic pause)

Not of this earth, but very
real-- and godlike in their
power, their wisdom, and their
serenity.

(CONTINUED)

CONTINUED:

STRAZZERI

Uh... you mean to say you've
met these, uh, outer space--

GEOFFRY

(still into the
camera)

They contacted me through my
senses, but they were not physically
present, per se. And they gave
me a taste of the rapturous
enlightenment and freedom they
offer to those who are prepared
to accept it-- those who will
be selected to be taken away to
their world of harmony.

The T.V. picture switches to another ANGLE to avoid his
penetrating gaze, but he follows it.

GEOFFRY

(continuing)

Only those truly faithful
followers of the One Salvation
will be taken...

STRAZZERI

(trying to turn this
sermon back into an
interview)

But, if--

GEOFFRY

... and they are coming soon.

The picture switches angles again, but his uncanny gaze
follows, glued to it.

GEOFFRY

(continuing)

That is why my congregation
lives and works together in the
seclusion of our desert temple.
There they are becoming purified,
prepared, and spiritually united.

Another switch, but they can't divert his eyes.

(CONTINUED)

CONTINUED:

GEOFFRY

(continuing)

Of course it is much more than
a temple-- it is a beacon to
the source of our salvation...

STRAZZERI

(this is getting out
of hand)

Uh, Dr. Samuels--

GEOFFRY

...It is the place where these
wonderous Shepherds will come
to gather their flock.

(pause)

And it will stand after we're
gone as a monument and reminder
for the rest of Mankind.

Now Geoffry sits back and turns finally to Strazzeri.

STRAZZERI

Yes, well, I must say this all
sounds awfully far fetched...

GRACE

looks preoccupied now, in reverie.

T.V. SCREEN

where we see Geoffry sitting at a table facing us, and Grace
standing beside him. Behind them is open sky and the tops
of buildings.

Grace moves out of view.

We PULL BACK from the T.V. set, and TO THE SIDE to REVEAL:

GEOFFRY AND GRACE

Him sitting at the table, and her tending the video camera
that is pointed toward him.-

A videocassette recorder is nearby. They are on the roof of
a very tall building.

FEMALE V.O.

My panties?

T.V. SCREEN - WOMAN'S FACE

WOMAN

They're cool and dry...

MAIN OFFICE - GRACE

Back to reality.

VOICE OVER
New Cool and Dry panties by...

Grace looks at her watch. Gets up to leave.

Some of the group are watching her.

KARL
You are not going to stay for
the rest?

GRACE
(as she goes out)
I'm going for a meeting with the
real thing.

CUT TO:

EXT. WILSHIRE BLVD. - THE BUILDING ENTRANCE - NIGHT

Grace appears in the doorway.

Stands there waiting.

Inhales deeply and takes on a look of restrained
defiance.

Watching the cars at the far intersection.

VOICE
(timidly)
Ma'am...

Grace is startled by a YOUNG WOMAN who has appeared beside
her, looking wretched and distressed.

YOUNG WOMAN
You're... from the church.

GRACE
(distainful)
Yes.

YOUNG WOMAN
Could you-- help me?

Grace dimly recognizes her.

GRACE
You're one of our members, aren't
you?

(CONTINUED)

CONTINUED:

YOUNG WOMAN

Yes.

GRACE

(coldly)

Then you're on your way to
salvation. How come you're
like this?

YOUNG WOMAN

I... I'm trying, really... I'm
really trying.

She holds out her arm, spotted with needle scars.

YOUNG WOMAN

But-- I don't think I can hold out...
(tears begin to
flow)

The Young Woman tries to touch Grace, but she flinches away.

A limousine pulls up.

GRACE

(angrily)

There's nothing I can do.

She heads for the limousine.

Geoffry looks out from the back seat. As she reaches it,
he steps out, exchanges looks with her, and beckons to the
Young Woman.

GEOFFRY

(soft and fatherly)

Come here, my dear.

She obeys, mortified and awed by his presence.

He takes her head in his hands, holds her up straight.

GEOFFRY

Repeat after me...

(slowly)

I believe in the One Salvation.

YOUNG WOMAN

I believe in the One Salvation.

GEOFFRY

I will be saved from this world,
and from my self.

(CONTINUED)

CONTINUED:

YOUNG WOMAN

I will be saved from this world,
and from my self.

GEOFFRY

My faith is my courage.

YOUNG WOMAN

My faith is my courage.

GEOFFRY

I will practice the six steps...

YOUNG WOMAN

I will practice the six steps...

GEOFFRY

And grow closer with every passing day...

YOUNG WOMAN

And grow closer with every passing day...

GEOFFRY

To the salvation that is my destiny.

YOUNG WOMAN

To the salvation that is my destiny.

GEOFFRY

Nothing can lead me astray.

YOUNG WOMAN

Nothing can lead me astray.

Grace watches with fascination.

The Young Woman looks much stronger.

GEOFFRY

Very good.

He hands her some money.

GEOFFRY

(continuing)

Now take a taxi back to the site,
and don't let them put you on
duty here again until you feel
strong enough.

YOUNG WOMAN

(tears of gratitude now)

Thank you. Thank you.

CUT TO:

INT. LIMOUSINE - GRACE AND GEOFFRY - NIGHT

Travelling through Beverly Hills.

Geoffry looks pleased and self-satisfied. He pours out another little line of white powder.

GRACE

Christ, Geoffry, how much of that do you do?

GEOFFRY

(smiling)

Oh, enough to keep up my image.

He offers her a snort. She frowns at him like a concerned mother -- but nothing can hide her admiration.

GEOFFRY

So. Is the Sign all set?

GRACE

The transmitter's ready. How about the effects?

GEOFFRY

All done.

GRACE

Good. Too bad we can't test it.

GEOFFRY

It'll work beautifully. I envy you being there to see it.

He smiles a playful, happy smile.

GRACE

Did you plan that speech for the show?

GEOFFRY

(smiling)

Of course not. I'd let you know about something like that, now wouldn't I?

She watches him as he takes another snort.

CUT TO:

INT. LIVINGROOM - APOSTLE MEETING - NIGHT

Geoffry, in a white robe, sits on a raised, throne-like armchair, in front of a semicircle of ten smaller armchairs, each containing an apostle. These are the priests of the One Salvation-- all dressed the same as John, who sits with them. Grace sits at a table beside Geoffry.

(CONTINUED)

GEOFFRY

(in a weighty tone)

And so, my dear apostles, let us multiply our efforts, for the time may soon be at hand. They will come for me within the next month. The tower must be finished by then, and the purification ceremonies ready to start.

Grace notices John looking at her instead of Geoffry, and turns away nervously.

GEOFFRY

(continuing)

I do not know how long it will be before I return with Them. But the congregation must be ready to gather properly when the Great Sign appears-- when the world will finally see the truth...

Grace looks towards the ceiling with unfocused eyes.

FLASHBACK - THE ROOFTOP SCENE AGAIN - GEOFFRY

Seeing him directly and on the video monitor.

GEOFFRY

(into the video camera)

Hello. I'm sure you all know who I am. You are all about to experience a great revelation.

(pause)

Here is that revelation...

INSERT

The shaved head and the blue light. Grace's hands opening the empty box.

BACK TO THE ROOFTOP

We begin to MOVE AWAY, CIRCLING in a WIDE ARC around Geoffry and REVEALING more of Grace, the videocamera and the rooftop.

GEOFFRY

(continuing)

The One Salvation Church is a fake.

(pause)

A complete hoax.

There are no wonderous beings from another world coming to save you.

We MOVE FURTHER AWAY and UPWARDS.

(CONTINUED)

CONTINUED:

GEOFFRY

(continuing)

It is all a lie.

(pause)

And I am the liar...

We are MOVING UPWARDS FASTER now, into the air, and his VOICE is too FAINT to HEAR. We SEE the city all around below us.

On top of another building behind Geoffry, a large sign displays the temperature and time and DATE.

Continuing UP to a PANORAMIC VIEW of the city, with the tiny figures of Geoffry and Grace on a rooftop below.

TILT UP to the clouds.

DISSOLVE TO:

SWIRLING CLOUDS OF CREAM AND COFFEE IN A MUG

INT. RESTERAUNT - GRACE - MORNING

Looking into her coffee.

Then looking out the window.

OUT THE WINDOW

On the corner stands a man in a dark suit, holding above him a small wooden cross that is chained to his arm, and a color "3-D" picture of Christ.

He does not move or speak. Just poses forebodingly like this for the businessmen and secretaries that pass by. All day, every day, for as long as anyone can remember.

VOICE OVER

Miss Alexander?

THE WAITER

standing beside her. A scrawny, obsequious boy afflicted with acne, and infatuation.

GRACE

Oh, hello.

(absently)

I'd like a bran muffin, please.

(CONTINUED)

CONTINUED:

WAITER
(writing)
One... bran... muffin....
(awkward pause)
Nice day today, isn't it?

GRACE
Yes.

WAITER
Umm, how are things at work?

GRACE
Fine.

WAITER
Say, uh, I was wondering, uh...

A MAN

puts his menu down and notices Grace.

He tenses.

Gets up.

GRACE AND WAITER

The Waiter doesn't notice the Man approaching them.

The Man stops behind the Waiter, pointing at Grace.

WAITER
(continuing nervously)
Would you... would--

MAN
You!

Startles the Waiter.

MAN
You've got my boy!
Grace looks away in contempt.

MAN
You, you--
He grabs her by the lapel and pulls her up.

MAN
He was going to be a C.P.A.
next year!

(CONTINUED)

CONTINUED:

WAITER

Hey!

And pulls at his arm, but the Man shrugs him off.

Grace wrenches away from his grasp.

GRACE

It was his choice, Mister!

The Man looks twisted.

Grace stands defiantly.

Suddenly he shoots his hand up her skirt, pushing her over onto the table, dishes flying.

The Waiter jumps on his back and they fall to the floor, struggling-- but the Man obviously won't be subdued.

STRONG HANDS

grab the Man in an arm lock and lift him up.

JOHN

with a grim smile.

JOHN

Naughty boy.

He ushers the Man out the back door.

Customers stand and stare.

EXT. ALLEY - JOHN AND MAN

He lets him loose.

Seeing John, the Man's eyes grow wider.

JOHN

Yes, I'm one of the priests,
how about that?

John slugs him hard in the gut, and he sinks to the ground.

INT. RESTERAUNT

Grace is stunned. The waiter nervously tries to clean up the mess and watch her at the same time.

(CONTINUED)

CONTINUED:

John returns.

He takes Grace gently by the shoulders. She tenses a little.

JOHN

Let me take you home.

They start to walk out.

JOHN

Things are hotter now, ever since
the T.V. show.

EXT: RESTERAUNT - GRACE AND JOHN

Walking along the sidewalk. John has his arm around her
shoulder, but it seems to make her uneasy so he drops it.

They pass the catatonic man with the cross.

CUT TO:

INT. GRACE'S LIVINGROOM - GRACE AND JOHN - DAY

John pours drinks for them at her liqueur cabinet.
Grace sits on the sofa, surrounded by the comforts of her
spacious Westwood home.

JOHN

(handing her a drink)

American life is nihilistic to
the core. The question 'what for?'
isn't even asked, let alone
answered. And the only value we're
left with is the Will to Power.
A la Nitzsche.

(toasts with his glass)

GRACE

You're surprisingly intelligent--
John.

JOHN

(quick aside)

For a One Salvation priest, eh?

(beat)

Yes. Almost as surprising as
you.

GRACE

What do you know of me?

(CONTINUED)

CONTINUED:

JOHN
I've read your Master's Thesis.

GRACE
(surprised)
What? You're kidding.

JOHN
No.

GRACE
What for?

JOHN
I like to know who I'm working
with.
(pause)
Why aren't you doing something
more deserving of your abilities?

Grace is gaining more respect for this guy.

GRACE
Who would appreciate it?

JOHN
You.

GRACE
I'm very devoted to Geoffry. He's
a great man.

JOHN
And you believe his religion, of
course.

GRACE
(has she been
caught off guard?)
Oh yes of course.

John takes note of her uneasiness.

GRACE
It's just that they hardly seem
to deserve it, these people. I
mean... don't you ever feel like
you're wasting your time on them?
(pause, then blurting
out dogmatically, defensively:)
The achievements of Mankind are
the creations of a very few
people. And the rest of them
hardly deserve to be ranked as
the same species!

(CONTINUED)

CONTINUED:

JOHN
(rhetorically)
But we're enlightening them
aren't we?
(odd touch of
insincerity)

GRACE
Um. Yes. Right.
Grace goes to the window.
John walks around the room looking at her large abstract
paintings.

They are stark, angular, precise.

JOHN
You did all these.

GRACE
Yes.

He turns and looks at her.

JOHN
- You know you're unbalanced, don't you?

GRACE
What?

John comes over to her. Stands close.

He holds her head with his hands.

JOHN
You are living in here. In your
head.

He places his hand over her heart.

JOHN
Try living in here.

Heavy pause.

He puts his hand on her stomach now.

JOHN
And in here.

Another heavy pause.

He slides his hand down into her crotch.

(CONTINUED)

CONTINUED:

JOHN

And in here.

She flinches, but does not pull away.

Neither of them moves, looking each other in the eyes.

Then she pulls away abruptly.

GRACE

Who do you think you are?

She goes over to the stereo and turns on the receiver.

Baroque MUSIC COMES ON.

GRACE

(defensively)

Of course I'm unbalanced.

I want it that way.

He comes over to the stereo and she moves away.

GRACE

It's ridiculous to live by your
emotions. There's no sense to it.

He turns the dial of the receiver through several stations,
stopping as the VOICE of Joni Mitchel starts to SING.

He slowly removes his shirt.

Walks over to her. His body is perfectly proportioned.

JOHN

Come on.

Grace turns and starts walking away determinedly, but stops
in the doorway and turns back. She looks to him nervously,
helplessly.

Her face starts to flush. He walks over and stands before
her again.

Then, hesitantly, she reaches out and touches him gingerly.

Moves close and puts her arms up his back.

He kisses her on the mouth. The neck. Her stiffness melts.

Suddenly she finds herself pulling him down onto the shag
carpet with her, out of view of the CAMERA, which has only
the paintings left to look at.

Joni Mitchel SINGS on.

DISSOLVE TO:

BEDROOM - GRACE AND JOHN - DAY

Lying in bed together.

John looks like he's sleeping, while Grace, wearing a dumb smile, plays absently with his hair.

GRACE

For someone who preaches celibacy...

JOHN

(not moving)

Do you want me to take it all back?

Grace laughs.

GRACE

(pause)

You know, that's the first time...

JOHN

I know.

Pause.

GRACE

Why do I feel so... so open to you?

He looks up at her.

GRACE

(continuing)

I mean, Geoffry and I have always seen things the same way, but he-- wouldn't want to see my weaknesses. You know?

John sits up.

Looks at her significantly.

JOHN

Geoffry is a very moral person. He lives by his principles and ideals. I mean even apart from his religion. Am I right?

GRACE

Yes. Yes that's true.

(CONTINUED)

CONTINUED:

JOHN

(pause)
But he doesn't have compassion.

(pause)
I'll tell you a secret. To have
compassion, you first have to
know what it is to do evil.

He kisses her.

Then gets up and starts to dress.

Grace watches him musefully.

JOHN

See you later.

GRACE

Yes.

He leaves.

She lies there for a moment, then gets up, puts on a robe,
and goes into the kitchen.

Putters around in a daze.

What's she looking for? Oh, the coffee.

She pours hot water into the coffee filter, forgetting the
cup. It spills all over the counter and floor.

She watches it.

She goes into the livingroom, opens a wall safe that's
hidden behind one of the paintings, and takes out a video
cassette.

There's a video player beside the T.V. She puts in the tape
and sits.

Geoffry's face appears on the screen. It is his denouncement
speech.

She watches it WITHOUT SOUND. Pensively.

Now we NOTICE John's face appear at the window. He observes
with curiosity for a moment, then raps on the glass.

Grace is startled, looks very guilty, and quickly turns off
the tape.

John leaves the window. She hastily ejects the tape, jams it
into a drawer, goes to the front door, and opens it.

(CONTINUED)

CONTINUED:

JOHN

I just realized I have a free day
today. How about you?

Grace stares at him for a moment. Then, in answer, she fumbles with her robe, throws it off, and starts furiously undoing his pants.

She actually looks-- desperate.

John laughs heartily, giving a quick glance toward the video machine.

CUT TO:

MONTAGE

of skin, hands,

soft shapes, mouths,

her eyes-- filled with tears,

longing, defenseless,

earnest abandonment,

a desperate union,

a peculiar despair...

CUT TO:

SLEEPING TOGETHER

We CLOSE IN on Grace. Her sleep is troubled.

INSERT

The limbo of blue light again.

The figure with the shaved head kneels before Grace.

Slow motion.

Grace reaches out for the gilded box. Her expression is benevolent.

The person clutches on to it desperately, but it easily slips from their grasp.

Grace opens it and exposes its emptiness.

We MOVE SLOWLY AROUND the person to see their face.

The face is very disturbed. It is Grace's face.

Tears of grief and anguish stream down her cheeks.

(CONTINUED)

CONTINUED:

The first Grace reaches out her arm pointing at something.

The second Grace turns her head to see behind her an oval shaped portal, with rich red light pouring through it.

CUT TO:

JOHN

watching her sleep.

He gets up quietly and goes into the livingroom. Looks around a bit till he finds the tape. Starts it up and puts in the earphone. Again we SEE Geoffry's face WITHOUT SOUND.

After a moment, John's eyes widen. His mouth drops open in astonishment.

Then slowly the astonishment turns to a smile.

CUT TO:

BEDROOM

John gets back into bed with Grace as she rolls over and hugs him in her sleep.

He watches her for a long, long time. With a mysteriously sinister expression.

DISSOLVE TO:

INT. ONE SALVATION CHURCH SERVICE - DAY

In a large hall designed like a conventional church, John leads a congregation of three hundred devotees in prayer, as Grace watches from the side.

CONGREGATION

Higher and higher, closer and closer,
to our wonderous liberation!

Each person holds a three-inch-long quartz crystal in front of him, tip upwards, and looks through it intently. At the end of the verse, there is a flash of light from the peak of the huge Crystal Symbol at the front, behind John. In unison they rotate their crystals just enough to look through the next one of its six vertical facets.

CONGREGATION

United in spirit, united in strength!

The Flash.

And they turn their crystals.

CONGREGATION

Transcending out selfish egos!

(CONTINUED)

CONTINUED:

The Flash.

And the Turn.

We recognize Karl and Gene in the midst of the Congregation.

CONGREGATION
Rejecting the fate of Mankind!

The Flash.

And the Turn.

CONGREGATION
To found a new race, in a new home!

The Flash and the Turn.

CONGREGATION
Certain of our chosen right!

They close their eyes in solemn meditation.

JOHN
(quietly)
Do you feel it?
(pause, then
louder)
Do you feel it?
(then louder
still)
Do you feel it!
(shouting in
exaltation)
Do you feel it!

Three hundred absorbed, straining faces.

After a moment of frozen stillness, they begin to relax and open their eyes.

A young WOMAN at the centre aisle stretches out her arms, and with the tension of restrained ecstasy, twists about in a slow dance down the aisle.

Then she lets herself go-- shaking her long blonde hair and arching like a cat.

The others watch with interest and surprise. This is obviously impromptu, but happily approved of.

She lets out a gasp of euphoria and melts at John's feet, hugging his ankles.

(CONTINUED)

CONTINUED:

Grace is embarrassed by this spectacle.

The Woman starts to "come to". John lifts her up and raises her hand in his like a victorious boxer.

She looks sheepish now.

JOHN

Praise to our Redeemers!

CONGREGATION

Amen! Amen!

There's something strange about John's wide smile. But Grace doesn't notice as she watches him in wonderment.

Organ MUSIC STARTS and the Congregation begins to file out of the Church. Through the open doorway we SEE the dusty grounds of the desert construction site.

John moves towards Grace, but is sidetracked by a devotee, who takes him aside.

The Woman sits down near Grace and smiles. Grace is uncomfortable.

GRACE

(sarcastically)

That was quite a spectacle, dear.

WOMAN

Gee, thankyou.

JOHN AND DEVOTEE

DEVOTEE

Yes, he tried to leave yesterday but we told him he had better see you first.

JOHN

(grimly)

Okay. Bring him to my office right now.

He turns and calls to the Woman.

JOHN

Pam!

GRACE

watches John speaking to Pam, and the last few people leaving.

(CONTINUED)

CONTINUED:

Finally John comes to her. Takes her around a corner.

JOHN

I'm sorry, but something's come up
and I won't be able to give you a
tour. But Pam knows her way
around as well as I do and she's
agreed to show you for me. Okay?

Grace is rubbing his arm, looking a little hurt.

GRACE

That's okay.

JOHN

I'll pick you up Tuesday night,
right?

GRACE

Right.

They look intently at each other.

He makes a slight gesture to kiss her, and in a flash she
clamps her mouth to his like a magnet-- embarrassed by the
strength of her own passion.

She stands awkwardly as he leaves.

Pam appears, beaming.

PAM

Hello, Grace. I'm Pam Fraser.
I'm one of the supervising
electricians. Partly 'cause I
been here so long-- I never new
much about electricity before--
but they trained me.

GRACE

(woodenly)

How do you do.

PAM

I'm very pleased to meet Geoffry's
right-hand woman.

CUT TO:

JOHN'S OFFICE

John and another priest confront a whimpering devotee.

(CONTINUED)

CONTINUED:

JOHN
You must have faith, Peter.

PETER
But, I can't help it, I just
don't know.

JOHN
You're committed. You can't
allow yourself to hesitate.
Don't be so rational. It can
only work if you are certain.

CUT TO:

EXT. TOWER - LONG SHOT - PAM AND GRACE - DAY

They come out of the church doorway, which is at the base of the concrete and plexiglass tower, and walk to the middle of the compound. Workmen pass to and fro, and something is being lifted up the side of the tower by a crane at the top. Pam points things out. Then they turn back and head towards a different entrance to the tower.

CUT TO:

JOHN'S OFFICE

PETER
But, I just don't think--

JOHN
Stop!
(pause)
We'll have to give you special
help. You're less worthy than
we thought. Aren't you?

John pushes Peter down into a kneeling position.

JOHN
(continuing)
You're completely confused
without us. Admit it! All your
hope comes from us. How can you
let yourself doubt?

Peter is starting to look ashamed.

CUT TO:

ELEVATOR - GRACE AND PAM

PAM

Most of us live here now, in the
rooms you just saw.

The elevator opens.

HALLWAY - GRACE AND PAM - WALKING

PAM

The meditation rooms are on this
floor.

They pass a room where men are installing phones and electric
typewriters.

PAM

(continuing)
And a couple of offices.
(pause)
Have you seen your office?

GRACE

No, I haven't.

PAM

It's finished now.

She unlocks a door.

PAM

Here it is.

Grace takes a cursory look at the bare room, and the tenth-
storey view from the window. Her glance pauses on the wall
safe.

PAM

Have you got your keys?

GRACE

Yes.

CUT TO:

TOP OF TOWER

Grace and Pam emerge from a half finished stairwell, and into
the sunlight. Above and around them is the steel skeleton
of the tower's peak. A huge six-sided pyramid, growing by
the hour to the bustle and CLAMOUR of workmen and machines.
Beyond can be seen the desert, and a few rolling hills.
It's an impressive sight, but Grace is managing to remain
inscrutable.

(CONTINUED)

CONTINUED:

PAM

This is the assembly hall, of course.
It'll be all clear plexiglass above
us in a couple of days, and then
the seats will be installed. That's
the stage over there.

A workman on the stage gestures to her.

CUT TO:

ON THE STAGE

Grace looks around while Pam helps an eager but inexperienced electrician to install some cables. Grace looks uneasy and lightheaded at the same time.

Nearby, Karl is holding a wooden beam in place.

KARL

(to Grace)

Excuse me please, but would you hold
up this end for me?

Grace holds up one end of the beam while he nails up the other.
He works with the passion of an artist.

CUT TO:

EXT. TOWER - GRACE AND PAM - LEAVING

PAM

There's a shortcut to the landing
field over here.

They head towards a gap in the fence that leads into a clump
of trees. Grace glances back, notices something, and stops.

PAM

Those are the new Initiates.

BASE OF TOWER - GRACE'S P.O.V.

A line of small figures in black robes curves around the
tower towards the church entrance.

PAM

Were you initiated?

BACK TO PAM AND GRACE

GRACE

No. I-- I didn't need to be.
I've been with Geoffry all along
and he wants me to remain on my
own till it's closer to the End.

CONTINUED:

Pam pulls out a set of binoculars from her shoulder bag.

PAM

Here--

Grace takes them and looks towards the figures.

CLOSE SHOT - FIGURES

Tired faces under black hoods.

They look like captured soldiers-- relieved that the terror of battle is finally over.

PAM (V.O.)

I use these binoculars in my work,
to check on things quickly. But
I also keep them around because
they're fun. Have you ever tried
walking around while looking
through binoculars?

GRACE

looks back at Pam.

GRACE

Huh?

PAM

Try it. Follow me through here
and keep looking through them.

Somewhat condescendingly, she complies. Pam runs a head into the wooded area.

Grace follows, advancing erratically with the binoculars.

She starts to chuckle. She can't help it.

PAM

Crazy, eh? It's even better in a
car. With someone else driving,
of course.

Grace laughs and lowers the binoculars. Then suddenly looks puzzled, and raises them again.

THROUGH THE BUSHES - P.O.V. BINOCULARS

Through a blur of green shapes, we see Geoffry and John.

(CONTINUED)

CONTINUED:

Though they are perhaps a hundred yards away, we see them almost in CLOSEUP.

They face each other. Lips move. Geoffry hands John an envelope.

Then they walk off in different directions.

PAM (V.O.)

What's the matter?

GRACE

gives back the binoculars, hiding her perplexity.

GRACE

Nothing.

PAM

You want a ride back now?

GRACE

Yes. Please.

CUT TO:

EXT. BACKYARD POOL - GRACE AND PAM - NIGHT

The only light comes from under the water. Pam splashes around while Grace floats by the side, watching her.

PAM

Is this ever nice, having a whole pool all to yourself!

GRACE

Yes, it is.

PAM

Do you have lots of people over?

GRACE

No, actually. You're the only one.

PAM

Really? You know normally we aren't allowed to be away from the group like this. But I have special privileges--

(proudly)

-- because I'm such a good disciple.

(MORE)

(CONTINUED)

CONTINUED:

PAM (CONT'D)

Hey! Let me show you something
I discovered when I was a kid.

She puts on a diving mask.

PAM

(continuing)

Put on your mask, and then when
I say, lean back under water so
you're looking at me upside down.

Pam goes to the other side.

PAM

Ready? Okay, now!

She submerges and starts to dog-paddle upside down just under
the surface of the water. Grace takes a breath and follows
Pam's instructions.

UNDERWATER - P.O.V. GRACE

An unearthly sight:

Pam crawls towards us over a wierd shiny surface that undulates
like a vat of jello. As she crawl, her hands and feet break
through this bright green surface into black nothingness below.

GRACE

raises her head from the water, takes a deep breath, and
smiles incredulously.

CUT TO:

GRACE'S BEDROOM - NIGHT

Grace sits beside her bed, wearing a towel, and talking on
the telephone.

Pam's bare back is in the foreground.

GRACE

(into the phone)

Tomorrow?

(a disturbed pause)

No, that's alright. I'll see
you then. Goodbye.

She hangs up. Looks pensive.

Then looks over to Pam with a self-conscious smile.

CUT TO:

EXT. MAIN OFFICE ON WILSHIRE - GRACE AND PAM - MORNING

They stand in front of the huge omniscient face of Geoffry.

GRACE

You're sure it's okay?

PAM

I'm sure. The bus leaves just a couple of blocks from here.

Grace hesitates awkwardly.

GRACE

You know, some people are skeptical about the One Salvation...

PAM

I know. I don't think about it. What matters is that I feel good.

(pause)

Did you know I used to be a call-girl?

Grace is surprised.

PAM

Yeah... but now I'm really accomplishing things, you know. I feel... like I'm not lost anymore.

(pause)

You can come and work with us any time, you know.

GRACE

Oh. Well. I don't think so. But... I'll see you again.

Pam kisses her goodbye.

They both look self-conscious.

PAM

So-- keep the faith!

She turns and walks away.

Grace watches her for a moment, then glances up at the picture of Geoffry looming over her.

She looks guilty under its gaze.

CUT TO:

EXT. CITY LOT WITH TREES - DAY

Tall grey city buildings surround a small grove of trees. Nestled in the shade of the trees is a large yellow bus. It is up on blocks. There are curtains on some of the windows, a strange symbol painted on the side, and a stone walkway leading to the open doorway.

Grace approaches-- a small figure walking hesitantly along the sidewalk. She pauses at the walkway leading to the bus. Then follows it.

A bald MAN in orange robes appears at the doorway.

GRACE AND RAMA VISHNU MAN

GRACE
(nervously)
Hello. Is David Samuel here?

MAN
Yes. Please come in.

INT. BUS

The seats have been replaced by tables and chairs, a kitchen, and a boggling array of Eastern religious trappings and icons. The Man leads Grace past a couple who nod together in some sort of meditation. Wisps of incense curl in the sunbeams from the windows.

At the end of the bus, a Rama Vishu youth sits on a mattress in a lotus position, looking blissfully peaceful. It is Geoffry's son, DAVID.

He looks at Grace curiously. She looks like "christ, what the hell am I doing here", then summons some courage.

GRACE
I work for your father.

CUT TO:

INT. BEDROOM - GEOFFRY - DAY

Methodically packing a suitcase.

CUT TO:

BACK TO THE BUS - GRACE AND DAVID

DAVID
No! The man is inhuman-- he--
(pause)
I can't see him.
(MORE)

(CONTINUED)

CONTINUED:

DAVID (CONT'D)

What the hell does he think he's doing? He's power hungry. He wants to control everything.

GRACE

(impulsively)

No! What he's doing-- he-- he's doing because he cares.

She pauses. She's sincere but she knows she won't be able to justify herself.

GRACE

(continuing)

He cares very much. He cares about you.

DAVID

Cares! He cares only for his own selfish ideals.

GRACE

He's going away very soon. I wish you would see him. Show that you care. Maybe... something could be resolved...

CUT TO:

INT. BEDROOM - GEOFFRY - DAY

Geoffry looks into a mirror, stroking the few grey hairs left on his otherwise bald head.

GRACE (V.O.)

You see... you're his alter ego.

Geoffry looks very unsure of himself for a fleeting moment.

CUT TO:

BACK TO THE BUS

DAVID

Alter ego...

(smiles at the idea)

GRACE

(feels foolish)

Never mind, I'm just-- just being silly. I-- would you see him?

He considers it carefully for a moment, then, very finally:

DAVID

No. No I can't.

He sits in front of an oval window. Red light from the sunset streams in and highlights his bald head. Grace stands up, into the light. She turns her head to look out the window.

CUT TO:

EXT. COASTAL HIGHWAY - CAR - DAY

Grace's car travels along an empty highway and out of sight.

CUT TO:

EXT. WOODS - DIRT ROAD - CAR

The car, containing both Geoffry and Grace, slows to a stop in a small clearing, in view of a parked car with foreign plates.

GEOFFRY

There it is.

Geoffry gets out and pulls a basket out of the back seat.

Grace still sits with the engine running.

GEOFFRY

Come on, Grace.

She turns the ignition key the wrong way and there is a horrible GRINDING SOUND. She turns it off, gets out, and searches for the basket in the back seat.

GEOFFRY

I've got it.

She puts her keys in her jacket pocket, then checks her other pockets as though she's lost something but can't remember what.

Geoffry starts walking away, pointing ahead of him.

GEOFFRY

Up there.

CUT TO:

EXT. CLIFFTOP - GRACE AND GEOFFRY

They set out a blanket and food overlooking the ocean. It is very windy.

A long pause as they absorb the view.

GEOFFRY

So. My fantasy is coming true.

(a proud smirk)

What a treat it's going to be now to just sit back and watch the reactions. The newspapers... the psychological studies... the legal battles... and your book-- Ah, yes...

(CONTINUED)

CONTINUED:

Grace holds her knees up close to her and looks out at the ocean.

What is she really seeing?

GEOFFRY

(continuing)

It's so perfect. Some one had to do it.

POP!

Grace is startled by the explosion of a champagne bottle opening.

Geoffry pours two glasses. He raises his.

GEOFFRY

To us.

GRACE

(nervously)

To us.

Geoffry stands up, holds his glass out into the wind, and shouts at the breakers on the shoreline below.

GEOFFRY

To you, World! To a kick in the pants!

Grace spills her drink.

GEOFFRY

What's the matter with you?
(then thinking he understands)

Now listen, I'll be fine. I guarantee they'll never find me. I'll have a totally different identity in a few hours. And not even you know anything about it.

Grace regards him pensively. But not with the feeling of loss that would be expected after having assisted him devoutly for so long. Geoffry doesn't see this difference.

GEOFFRY

And probably in a few years, when the heat has died down, I can contact you.

(pause)

Anyway, it's in your hands now. Three more months.

(CONTINUING)

CONTINUED:

GRACE

This is going to be a strange thing to live with.

GEOFFRY

Of course. But isn't it worth it?

Pause.

GRACE

Geoffry, is there something I should know about John Douglas?

Geoffry muses for a moment, then

GEOFFRY

Yes. Yes I suppose I better tell you now.

(pause)

You've probably wondered why he has exclusive control over the construction of the tower. Well, he forced me to set it up that way.

GRACE

Forced you?

GEOFFRY

(nods)

I can't tell you how. But he did. He's been siphoning off a lot of the contracting money for himself. Buying inferior material, stuff like that. He'd been embezzeling from his district in San Diego before that, too, but it doesn't matter to us-- we've got more money than we know what to do with, and he's very effective. There's nothing to worry about. It'll all be over soon.

Grace gets up abruptly, starting to pace, trips on a rock and falls flat on her face at the edge of the cliff.

She gets up, shaken.

GEOFFRY

(a hint of scorn)

Are you alright?

She nods.

(CONTINUED)

CONTINUED:

GEOFFRY
 (with obviously
 affected concern)
 My dear, you have been so uneasy
 lately. Not at all like you.
 Let me help you return again to
 the true path. Come here and lie
 down.

She sits down on the blanket.

GEOFFRY
 Now just lie down and relax, dear.
 Have faith.

Reluctantly playing along with his game, she lies back.

GEOFFRY
 I'm going to teach you something
 you can use to help yourself.
 It is called auto-suggestion, or
 self-hypnosis. It is very simple.
 All you do is get yourself relaxed,
 and then imagine that you have the
 qualities that you desire. After
 a bit of practice, you will find
 those qualities becoming real for
 you. Are you comfortable?

Grace looks at him with strained indulgence.

GEOFFRY
 (continuing)
 Very good. Now fix your gaze at
 one point in the sky.

INSERT - CLOUDS

GEOFFRY
 (continuing)
 As you lie there, notice how
 your eyelids are getting very
 heavy.
 (his voice
 becomes very slow
 and smooth, and, yes,
hypnotic)
 They feel so heavy... so heavy
 and so warm... you can hardly
 keep them open...

SLOW DISSOLVE TO:

LATER ON - GRACE

Eyes closed, and very serene.

GEOFFRY
(continuing in
hypnotic tone)

You are so calm, so confident,
so at ease now...
and you know that with each day
you practice, you will feel more,
and more, comfortable...
more, and more, self-assured...
more, and more, at ease...
from now on you can say these
words to yourself...
you no longer need my voice....

A long, long pause.

Then very slowly, hesitantly, Grace opens her eyes and turns her head.

She sits up abruptly.

Geoffry is gone.

She stares blankly.

CUT TO:

INT. PUNK ROCK DANCE - THE BAND

A startling explosion of nihilistic anger!

SINGER
Don't tell me what I will do
cause I won't!
Don't tell me to believe in you
cause I don't!

CUT TO:

EXT. DANCE HALL - JOHN AND GRACE - NIGHT

We HEAR THE MUSIC from the street, as they are about to enter.

They run into a couple of One Salvation devotees with pamphlets.

JOHN
How's it going?

DEVOTEE 1
(with a bright look)
We heard that Geoffry has Risen.
Is it true?

(CONTINUED)

CONTINUED:

JOHN

Yes it is. We'll announce it
officially tommorrow.

DEVOTEE 2

We're all so excited. We're
trying to spread the word as
fast as we can.

DEVOTEE 1

It could be any time now.

JOHN

Take it easy. We really have
no idea how long it will be. It
may be quite a while yet.

DEVOTEE 1

Yeah... right...
What are you going in there for?

JOHN

We're observing the signs of the
times.

DEVOTEES

(knowingly)

Ah...

They go in.

FOYER - GRACE AND JOHN

People pass by them at the ticket booth.

Clothes ripped and safety-pinned back together.

Cropped, messed-up hair.

A woman with horn-rimmed glasses, a paratrooper's suit over a
black lace brassiere, and pixie slippers.

Cultivated tastelessness.

Blank stares from rabid zombies.

Grace is apprehensive as the continue in.

DANCE HALL - GRACE AND JOHN

A pounding, monotonous beat, and chaotic electric noise.

(CONTINUED)

CONTINUED:

The SINGER wears a dog's collar and chains, and a safety pin through his nose.

SINGER
You get up and sleep!
You get up and sleep!
You get up and sleep!

The DRUMMER is a low grade retard.

Grace is bewildered as they wander through the crowd.

Most of them are dancing. No couples, just individuals.

All facing the band, feet glued firmly to the floor, and upper bodies jerking like puppets.

On the fringes of the crowd are a few people who look like artists or poets, watching intently.

The Singer looks like some kind of pervert-- a child molester maybe. He breaks from the song into an epileptic seizure.

The GUITARIST smashes his guitar in accompaniment, and spits at the dancers.

Grace looks to John in distain.

He has a twisted smile. He's enjoying it.

He pulls her closer to the band, and begins nodding to the beat as it resumes again.

SINGER
We're so pretty,
oh, so pretty,
vacant!
And we don't care!

CUT TO:

CUTAWAY - CAR - NIGHT

The silhouette of the driver.

CUT TO:

BACK TO SCENE

John smiles at Grace's disgusted expression.

CUT TO:

CONTINUED:

CUTAWAY - CAR - NIGHT

The car slows to a stop.

Another car is blocking the road, and a man is waving his arms.

CUT TO:

BACK TO THE DANCE

John's motion is starting to match that of those around him.

Grace is appalled.

CUT TO:

CUTAWAY - CAR - NIGHT

The driver is Geoffry.

He rolls down the window as the man approaches.

Suddenly there is a gun at his head. Armed men at both doors. They get into the front seat with him.

CUT TO:

BACK TO THE DANCE

Grace looks distressed.

CUT TO:

CUTAWAY - CAR - NIGHT

Geoffry sits anxiously between the two men, as one of them drives.

CUT TO:

BACK TO THE DANCE - GRACE

She sees the guy with the blood transfusion tubes stuck all over him. The women with the gaunt, wasted faces -- affected but chilling.

She sees John-- what he has become.

She turns and runs.

Into the bathroom.

(CONTINUED)

CONTINUED:

It's empty. She looks into the mirror. Goes into a toilet stall.

TOILET - GRACE

Sits for a minute, watching her hands shake.

Then leans her head back and closes her eyes, taking deep breaths.

The MUSIC begins to FADE AWAY.

She looks a little calmer.

We HEAR Geoffry's hypnotic VOICE.

GEOFFRY(V.O.)

... so relaxed, so deeply at ease
now... you are confident in your
work... confident in your self...
and with each passing day...

DISSOLVE TO:

INDISTINCT THRASHING SHAPES - LIMBS IN WATER

POOL - GRACE - DAY

swimming strong and smooth-- stroke, stroke, stroke...

Comes to a stop. Breathing hard.

Gets out and stands radiantly in the sun.

Then with a determined look, she walks off screen.

CUT TO:

INT. TOWER ASSEMBLY HALL - KARL

He plunks down a heavy box.

KARL

(off to the side)

Grace? Can you help me with
these?

Grace appears, wearing overalls and looking self-consciously pleased. She starts helping him bolt metal supports onto the floor, becoming absorbed in the work.

Most of the seats are installed now, and the plexiglass roof structure is being given it's finishing touches.

Pam comes by with some electrical conduit.

(CONTINUED)

CONTINUED:

PAM
(smiling at Grace)
Here it is.

GRACE
(cheerfully)
Okay, I'll be there in a second.

Pam goes back-stage.

BACK STAGE

Grace arrives as Pam is laying some wiring in the only still unfinished wall.

They touch for a moment.

PAM
This should have been put in
before. Could you cut me a three
foot piece?

CUT TO:

EXT. TOWER - GRACE AND PAM

They exit the building with several others, including Gene and Joe, and gather in the shade of a newly-planted tree to eat lunch.

Gene seems to regard Grace with more respect now.

GRACE
(to Pam)
I'm exhausted already!

PAM
Feels good, doesn't it?

GENE
Grace, did you know the helicopter
service is running now?

GRACE
Yes, as a matter of fact I came
here this morning in it.

JOE
That must be a trip.

They munch and rest for a while. Pam looks around through her binoculars. Grace is enjoying all this. But we can see her mood is tainted by an inner conflict.

(CONTINUED)

CONTINUED:

WORKER

(discovering his dessert)
This shit again!

ANOTHER WORKER

What do you want, man? We're not
here for our own personal comfort,
eh?

(looks suspicious)

I been wondering about you, you
know...

GENE

Hey, cool it, Smith!

John and the Architect have stopped nearby, absorbed in
discussion.

Suddenly Pam tenses, drops her binoculars.

PAM

(screams)

John!

TOP OF TOWER

A scaffold has broken and a bucket is falling.

PAM

rushes at John and knocks him out of the way.

But she is hit dead on.

She sprawls on the ground, covered in a mass of tar.

GRACE

runs to her in horror and tries frantically to wipe the tar
out of her face. Others crowd around and someone takes her
pulse.

VOICE

Never mind, she's dead.

Silence falls.

Grace stares in disbelief.

TOP OF TOWER

A man who is hanging from the broken scaffolding is pulled to
safety.

JOHN

breaks the stillness.

JOHN

(shouting angrily)

How did this happen?!

Someone find out what happened!

A man runs up to him, out of breath.

MAN

Sir! The cable broke right off!

There was a bad fault in it.

I don't understand it... it's
supposed to be first class alloy...

GRACE

Grief turns to horror.

She staggers away from John and the crowd like she's going
to be sick.

Then breaks into a run towards the main gate.

CUT TO:

THE DESERT - GRACE

Wandering in a daze, away from the site, and the accusing tower.

Her eyes are wide, and she walks quickly.

DISSOLVE TO:

LATER - GRACE

Still wandering.

The tower is small in the distance. Her shadow is longer.

She walks slower now, with a more definite look of despair.

DISSOLVE TO:

LATER STILL - GRACE

Trudging on hesitantly now, in the late afternoon sun.

Shaking a little, wiping away a few tears.

A look of sorrow and shame.

CUT TO:

THE SITE - BUS

A bus pulls up in front of one of the huts.

Twenty or so people disembark and are ushered into the hut.
One of them is the Waiter that defended Grace in the cafe.

CUT TO:

DESERT - GRACE

Standing still. Looking blank.

Her shadow is very long.

CUT TO:

EXT. DOOR OF HUT, HALFWAY OPEN - PRIEST AND MAN

A PRIEST, wearing a black robe, hands some papers to a MAN.

PRIEST

And here's the deposit cheques.

Just before he goes back in and shuts the door behind him,
we catch a glimpse of a film being shown of Geoffry.

GEOFFRY

(majestically)

I am the Harold of the One Salvation...

CUT TO:

DESERT - GRACE

Sitting.

Staring fixedly at the sunset.

CUT TO:

INT. HUT - THE FILM

GEOFFRY

Who could remain clutching at
the last rotting straws of our
present world-- and most importantly,
our present, inadequate selves--
while knowing what can now be attained?
(pause)

But remember your progress will be
judged. By Them. We must prove
ourselves worthy when the day of
Deliverence comes...

CUT TO:

DESERT - GRACE

Lying on her back, with eyes closed, in the fading twilight.
She is softly mouthing the words of her self-hypnosis.

CUT TO:

INT. HUT - SEVERAL PRIESTS

They stand before the group in their black robes. One of them speaks.

PRIEST

Those of you who will join us
must dissolve all association
with other groups, and all family
and emotional ties. You must
abstain from sex and drugs, and
you must sign over all your
property and holdings to the One
Salvation Church. You will live
with us here, or at one of the
local temples in cities throughout
the state...

CUT TO:

DESERT - GRACE

Continuing her self-hypnosis in the moonlight.

FLASHBACK - EXT. WILSHIRE OFFICE - LIMOUSINE - GEOFFRY AND
YOUNG WOMAN
Holding her head in his hands.

GEOFFRY

And grow closer with every passing day...

YOUNG WOMAN

And grow closer with every passing day...

GEOFFRY

To the salvation that is my destiny.

YOUNG WOMAN

To the salvation that is my destiny.

GEOFFRY

Nothing can lead me astray.

YOUNG WOMAN

Nothing can lead me astray.

GEOFFRY

My faith is my courage.

(CONTINUED)

CONTINUED:

YOUNG WOMAN
My faith is my courage.

BACK TO GRACE

as she sits bolt upright with the shock of realization.

What she is doing is just like prayer.

CUT TO:

EXT. HUT - THE INITIATES

They all file out of the hut in a sombre line, heading towards the Tower.

We see Grace approaching slowly from across the compound.

EXT. TOWER - THE INITIATES

Entering a small side door.

Grace comes up to them. She looks totally lost.

One of the assisting devotees mistakes her for an initiate, and ushers her into line.

DEVOTEE
This way please.

Like a zombie, she goes along with the line.

CUT TO:

INT. SMALL ROOM WITH BENCHES - INITIATES

The last of them enter and sit. Grace looks puzzled as she vaguely recognizes the Waiter from the cafe. He beams her a proud, stupid smile.

Geoffry's face, and the Symbol, are on the facing wall.

They wait quietly. The corners of the room recede into shadow.

A priest goes to the picture of Geoffry and slides it upwards, revealing a large portal that looks out over the church congregation from above the altar.

There sit three hundred devotees, all in black robes, singing:

CONGREGATION
And we await, that glorious day!
Patient, prepared, and purified!
We shine as one beacon to the future!
High above the ruins of our Age!

(CONTINUED)

CONTINUED:

The portal is closed, and the group sits in awe.

PRIEST

That is our congregation.

(smiles warmly)

And that is the kind of joy we feel when we are purged of our worthless selves.

(pause)

We must not cling to our individual sense of worth.

He scans them carefully, with a penetrating look.

The group becomes uneasy. The shadows seem to have closed in on them somehow, except for a spot in the center of the room, in front of them.

The priest stands before a middle aged MAN in the front row; performs a brief, mysterious gesture before him; takes him by the hand like Jesus raising Lazarus; and leads him slowly, carefully, to the bright spot.

The Man stands before them, a little frightened. His face is washed out in the bright spot of light, giving it a clinical look-- like we are observing a specimen for dissection.

The priest stands in the shadows somewhere behind him, we can't see where.

PRIEST

(a disembodied voice,
almost a whisper)

Tell us what you think of yourself.

MAN

Well, um... I-- I'm kind of mixed up right now...

(pause)

PRIEST(O.S.)

Go on.

MAN

I've, I've sort of ruined a lot of things lately... I... I've failed. I was very successful and, and, then I lost it all.

(pause)

PRIEST(O.S.)

Go on.

(CONTINUED)

CONTINUED:

MAN
(stronger)
I lost it all to this cruel and
stupid world!

PRIEST(O.S.)
No! Tell me about you, not the
world!

The Man is startled. He's starting to sweat a little.

MAN
(shamefully)
I'm... I'm just a failure, I can't
help it...
(pause)
I'm driven to do things. Things
that--
(he lowers his head)

PRIEST(O.S.)
(in a tone of ruthless
omniscience)
Don't put on an act! We must see
the real, naked you! We must know
how worthless you really are!
Go on!

MAN
I... I...

The room is becoming oppressive. Claustrophobic.
The Man is becoming agitated with real humiliation and despair.
He fidgets with his hands. Hangs his head like a child who's
been bad.

MAN
I'm nothing... Nothing...

He sniffs and wipes away a tear.

MAN
Just.. just nothing...

~~THE GROUP~~
THE GROUP

looks tense, embarrassed, ashamed to be violating his privacy
like this. Grace stares rigidly.

PRIEST(O.S.)
More!

CUT TO:

AT THE FRONT - A MIDDLE AGED WOMAN

trying to speak through her tears and the uncontrollable jerky breaths caused by her crying.

WOMAN

I've tried so hard!

(pause)

I've searched and-- searched,
but every-- relationship-- falls
apart.

(her body sags)

I need love so badly but I can't
get it, it-- never works. I've
given up.

She crumples to the floor, at the feet of the Priest, which
disappear into shadow.

WOMAN

-I can't do this anymore!

PRIEST(O.S.)

You must!

CUT TO:

ANOTHER MAN

like meat hanging in a slaughterhouse, head bent in shame.

MAN

I am a sinner.

(pause)

I have stolen.

(pause)

I have... committed murder.

(pause)

I am unworthy of respect.

THE GROUP

looks thoroughly mortified now. Some of them comfort each
other. We HEAR the SCUFFLE of feet as a new Initiate takes
his turn.

YOUNG MAN

cool and defiant.

YOUNG MAN

There's nothing wrong with me, man.
Everything else is just fucked, that's
all.

THE GROUP

suddenly looks irate.

THE YOUNG MAN

PRIEST(O.S.)

(abusively)

You're the one that's fucked up,
mister!

YOUNG MAN

Look, I've done a lotta' different
things, man, and nothin's worth it.
It's all useless. I do what I can
do to have fun but somethin' always
screws it up, you know. Things just
happen, I don't control it.

PRIEST(O.S.)

That's where you're mistaken!
You are the problem! Admit it!

YOUNG MAN

Yeah, sure, okay, it's my fault.

The Priest's hand suddenly grabs him by the hair.

PRIEST(O.S.)

Come on, you scum! Make me believe
you!

Now he looks scared. The others glare at him and some shout
"asshole!", "egotist!".

CUT TO:

GRACE - AT THE FRONT

standing like the others did. Helpless, but more lost in
herself, more oblivious to the others. She looks tormented.

GRACE

I was never able to love anyone...
to have friends. I felt above
them.

(pause)

My intelligence... is like...
was like... my God. I expected
too much from people... I'm
impatient... I can't communicate
my feelings...

She starts towards the group, then stops, falls to her knees.

(CONTINUED)

CONTINUED:

GRACE
 (continuing)
 I'm so lonely! I-- I want to
 love... I need love...
 (now she looks at
 the group like she's
 really seeing them)
 It's like, it's like I've been in
 another world all my life...

INSERT - THE BLUE LIMBO

The Grace with the shaved head moves towards the portal of
 red light.

CUT TO:

THE WAITER

standing stiffly at attention, before the group.

WAITER
 (reciting)
 I live only for our future salvation.
 To pursue my own happiness is to...
 to... live in the worthless present.

PRIEST(O.S.)
 Louder!

WAITER
 (reciting)
 The One Salvation Church is the
 only hope, the only truth.

CUT TO:

ANOTHER INITIATE

INITIATE
 (reciting)
 To pursue my own happiness is to
 live in the worthless present--.

PRIEST(O.S.)
 Start over again! I don't believe
 you!

CUT TO:

NAKED MAN

standing in a tub of water in front of the group, washing
 himself. He looks ashamed.

(CONTINUED)

CONTINUED:

But the others look sympathetic.

He comes into the group to be dried off by them. Then stands at the front again, beside the Priest, who is clearly visible now, and looking kind and paternal.

PRIEST

Who are you?

NAKED MAN

I am Stephen Ar--

PRIEST

No. You are a member of the One Salvation Church.

MAN

(solemnly)

I am a member of the One Salvation Church.

PRIEST

We depend on each other.

MAN

We depend on each other.

PRIEST

Are you ready to become pure?

MAN

Yes. I am ready to become pure.

The Priest puts a black robe on him, takes him aside to sign a paper, and sends him back to the group.

DISSOLVE TO:

NAKED WOMAN

stands in front of the group.

NAKED WOMAN

(reciting)

I am a member of the One Salvation Church. We depend on each other. I am ready to become pure.

DISSOLVE TO:

ANOTHER NAKED MAN

in front of the group, most of whom wear robes now.

(CONTINUED)

CONTINUED:

NAKED MAN

I am a member of the One Salvation
Church. We depend on each other.
I am ready to become pure.

DISSOLVE TO:

NAKED GRACE

stands passively before them.

THE WAITER

is over-excited from seeing Grace naked.

GRACE(O.S.)

I am a member of the One Salvation
Church. We depend on each other.
I am ready to become pure.

CUT TO:

EXT. TOWER

The group walks in a long line around the base of the tower,
to the main church entrance. Grace looks like a zombie.

CUT TO:

INT. CHURCH - INITIATES

Inside they are greeted and hugged by affectionate Church
members. Welcomed into the fold. Their spirits are lifted.
Their ordeal is over. All will be taken care of.

They are seated in the pews at the front. Grace pays no
attention as John enters and goes to the pulpit.

JOHN

(pauses, then profoundly:)
Here you will learn to enter into
rapport with Them. At first you
will be practicing rituals that are
mysterious to you, but with time
their meaning will become clear.

Devotees hand out something to each of the Initiates-- a
quartz crystal, in a cylindrical metal container.

Grace stares at hers dumbly.

JOHN

Place them in your open palms.

A bright pulse of light comes intermittently from the tip
of the Symbol above the altar.

(CONTINUED)

CONTINUED:

JOHN

(continuing)

With each phrase I speak, you will raise the crystal and hold it before you in front of the light.

(pause)

The light represents clarity of vision. The crystal is the Holonite...

Grace is restless now, irritated. She looks up at John with a sudden clarity.

JOHN

(continuing)

It embodies the aspects of growth and integration. The metal cradle--

Grace stands up. John notices her and his speech falters.

She drops the crystal like a snake in her hand, and flees towards the entrance doorway.

She is blocked by a large ATTENDENT.

GRACE

(desperately)

Let me go! I'm leaving!

ATTENDENT

You can't leave now. You belong with us.

GRACE

Let me go!

The Initiates have been disturbed now. We SEE the Waiter looking puzzled.

JOHN

Let her go!

He quickly turns the service over to another priest and follows after her.

EXT. TOWER - CHURCH ENTRANCE - GRACE

Rushing out, she stops dead as a funeral procession passes slowly in front of her.

It must be Pam in that coffin.

(CONTINUED)

CONTINUED:

Even more disturbed now, she whirls around and into the

HALLWAY

ajoining the entrance. Just as John comes out of the church.

She walks rapidly towards the elevator at the end of the hallway.

JOHN

Grace.

Two devotees step out of the elevator just as she reaches it and enters.

Before it can close again and seal her off, John steps in.

ELEVATOR - GRACE AND JOHN

The door closes and she pushes a button.

There is a very strained silence.

JOHN

(with a forced smile)

What are you doing, Grace?

She won't answer or look at him.

Looks tense and anguished.

JOHN

Won't tell me?

Okay. I have something to tell you.

The elevator opens and she walks out.

HALLWAY - GRACE AND JOHN

JOHN

(following her)

I assume you're going to your office. So I'll tell you there.

They reach her office and John follows her in, shutting the door behind him.

CUT TO:

EXT. COMPOUND - FUNERAL

One of the priests performs a ritual over the coffin, before it will be placed in the grave beside it.

CUT TO:

GRACE'S OFFICE - GRACE AND JOHN

GRACE

Fake!

(pause)

Fake! Fake! Fake!

The whole thing has been a conspiracy
by Geoffry and me!

But I'm sure that doesn't bother you,
after what you've been doing!

(pause)

Pam was--

(She becomes preoccupied
with holding back tears)

It's... it's all... it's all got to
stop... Things have changed... I...
I can't let it happen... I can't let
it go on.

(stronger)

I can close it down. Make it go
bankrupt.

JOHN

(calmly)

What about Geoffry?

GRACE

(purses her lips and tenses
with inner turmoil)

I... he--

(anguished)

I don't know!

JOHN

(sounds like a teacher
prodding a student to
analyse her mistakes)

Where does all this remorse come
from so suddenly? You've taken
advantage of them so far without
any qualms.

GRACE

It's worse than just taking advantage
of them! Guess what's going to
happen on their great Day of Deliverence?

JOHN

I know exactly what will happen.
I've seen the tape.

GRACE

(shocked)

What?

(CONTINUED)

CONTINUED:

JOHN

I saw your tape of Geoffry's
speech. Pretty childish idea
if you ask me.

(pause)

But I'm glad you've decided not to
play it. Because it wouldn't fit in
with my plans.

(pause)

Neither does Geoffry. That's what
I wanted to tell you.

(pause)

Geoffry is dead. I arranged it.

Grace stares in disbelief.

JOHN

Now there is nothing to stop this
thing from going on indefinitely,
with me as the new leader.

GRACE

(incredulously)

You... killed... Geoffry...?

(pause)

I don't believe you.

JOHN

Suit yourself. It doesn't matter to
me. Just thought you should know.

Clearly, she does believe him.

But the impact is too great for crying. Too hard to grasp.

The life drains out of her.

Then she stares at him with hatred and repulsion.

GRACE

(deliberately)

That... man... was worth a hundred
men like you.

JOHN

Let's not pretend you have any claim
to righteousness, eh?

At least I have understandable,
selfish, human motives. But you and
Geoffry-- you set out to hurt people
just to prove a point. That kind of
"selfless" behaviour is where the
real evil lies.

(CONTINUED)

CONTINUED:

GRACE
 (to herself)
 Geoffry is dead...
 Geoffry is dead...
 (pause)
 Alright it's over! Over!
 This is all going to stop right now!

She looks at him fiercely and moves towards the door.

JOHN
 Bankruptcy won't stop me.
 My faithful followers will get me
 more money.

Grace pauses.

JOHN
 (continuing)
 And you can't play the tape
 because now you're afraid of the
 damage you'll cause.
 (pause)
 Besides, I won't let you.

GRACE
 Would you kill me too?

JOHN
 How do you think I got Geoffry to
 give me control of the construction?
 By threatening your life, not his.

GRACE
 You-- bastard!

She walks back over to the window.

JOHN
 (chuckles)
 You don't want to give them the
 horrible truth? Well just leave it
 to me, baby, and you won't have to
 worry about it. You don't have to
 worry about disappointing Geoffry
 either.

Grace keeps looking out the window.

JOHN
 What's going to hurt them more--
 me or the truth?

OUT THE WINDOW - FUNERAL

Pam's coffin slides into the grave.

OFFICE - GRACE

She clutches a large quartz crystal that sits on the window sill.

Her eyes scream.

She whirls and throws the crystal.

JOHN

crashes to the floor.

Lies still.

OFFICE - GRACE AND JOHN

Grace is stunned by her action.

There is a long pause, It seems she has made a decision.

A pool of blood is growing beside John's head, but he is still breathing.

She takes on a look of cold efficiency.

Goes out of the office.

Returns with a spool of electrical wire.

Ties John's hands and legs securely.

Gags him very professionally with one of his socks and electricians tape.

An incongruous scene for these two figures in black flowing religious robes.

Grace goes to the window again and surveys the grounds.

Just another monday night. Except for the light of candles held over a fresh grave at the side of the compound.

OMITTED

GRACE

Opens the wall safe.

Takes out a small metal box.

Pauses.

Inserts a key and turns it.

OUT THE WINDOW

Bright flash of red light and a thunderous boom!

Illuminating the grounds and startling the funeral party.

EXT. TOWER AND GROUNDS

Again!

From a brilliant point of light just above the peak of the tower.

Thunder from the earth, not the sky.

The funeral group stares.

And again!

People spill from the church.

Milling about.

And again!

Now they are leaping for joy.

Hands raised in celebration.

This is the Sign!

The time has come!

GRACE'S OFFICE

She drags John into the closet.

Locks it.

The explosions continue.

She pushes the desk against the closet door.

(CONTINUED)

CONTINUED:

Takes something else out of the the safe.

The videocassete.

Red flashes on her face.

OUT THE WINDOW

People run to and fro.

Chaotic footsteps and voices are heard from the hallway,
eclipsed by the booming.

GRACE

Looks hard at the people.

At the tape.

Then she turns off the box.

Silence.

Everyone pauses for a beat, as the significance really hits home.

Then the joyous panic resumes.

Tears form in Grace's eyes.

They flow more freely now than they ever did before.

CUT TO:

HALLWAY

People wander by aimlessly.

Some blissful.

Some frantic.

Grace steps out of her office, locks the door.

A YOUTH approaches her.

YOUTH

Grace! What... what do we do now?

Walking together.

GRACE

We have to wait for all the others
to arrive.

(MORE)

CONTINUED:

GRACE (CONT'D)
The message is being sent out--
(points to nearby
room)
See?

INT. ROOM

People busy on several phones.

GRACE (V.O.)
It'll be hours yet.

MAN inside beckons to Grace.

MAN
What do we do about the new initiates?
It's happened so soon. They aren't
ready.

GRACE
Well, we might as well include
them.

She continues down the hallway.

Looking blank.

Drained.

Karl appears, wide eyed.

GRACE
Karl, would you help me set up
the video projector in the
assembly hall?

KARL
Yes of course. What is this for?

Walking together.

GRACE
I was instructed by Geoffry to
play this tape as soon as every
one is assembled.

KARL
Grace-- are you alright?

GRACE
Yes. Just shock.

CUT TO:

ASSEMBLY HALL - P.O.V. STAGE

Already people are gathering.

ON THE STAGE

Karl wheels out the video projector and lowers the screen.

Grace inserts the tape. She looks at Karl with affection.

GRACE

Would you guard it for me, till
I get back?

KARL

(beaming)
Certainly.

CUT TO:

GRACE'S OFFICE - GRACE

Motionless, looking out the window.

EXT. GROUNDS

All lit up.

Cars are arriving.

The helicopter touches down at the edge of the field, lets
out some people, and rises again.

A private plane comes in for a landing on the field.

The helicopter shrinks in the distance.

DISSOLVE TO:

LATER

The sun is rising.

Many more cars and planes.

Few people.

CUT TO:

ASSEMBLY HALL

Packed.

Trembling with excitement.

(CONTINUED)

CONTINUED:

Grace watches from the wings.

At the microphone, a priest gestures for quiet.

Others walk through the congregation, quieting them.

A great hush.

A multitude of expectant faces.

A thousand pounding hearts.

A thousand stomachs full of butterflies.

Judgement Day.

The video machine is turned on.

VIDEO SCREEN

Geoffry's face.

GEOFFRY

Hello.

(pause)

I'm sure you all know who I am...

CUT TO:

HALLWAY - WOMAN

Franticly searching.

WOMAN

Joey! Joey!

LITTLE BOY

At the doorway to the office adjeining Grace's.

Intrigued by pounding sounds comming from within.

He goes in and stops at the blank wall where the sounds originate.

WOMAN

She's found him.

WOMAN

(relieved)

Joey!

She notices the banging.

(CONTINUED)

CONTINUED:

Goes to Grace's office.

Locked.

A MAN arrives.

MAN

Did you find him?

WOMAN

Yes

MAN

Let's go.

WOMAN

There's someone trapped in there.
We heard him knocking.

MAN

Summons his strength.

Rams the door hard, breaking it open.

CUT TO:

VIDEO SCREEN - GEOFFRY

GEOFFRY

As you can see by the date displayed
behind me, and by the length of my
hair, and by the weather, this tape
was not made recently. Indeed it
was made before the founding of the
One Salvation Church...

CUT TO:

GRACE'S OFFICE

Untying John.

MAN

(alarmed)

What happened?

JOHN

I'll tell you later. Is something
going on?

MAN

I'll say-- The Sign came.
Everyone's gathered.

(CONTINUED)

CONTINUED:

WOMAN.

We should be there by now.

JOHN

Shocked.

Then furious, jumps up.

CUT TO:

VIDEO SCREEN - GEOFFRY

GEOFFRY

Yes, you have sacrificed your
selves to a false cause.

(beat)

Here is the undeniable proof.
I am the founder of this religion.
And it is I who denounces it.

THE CONGREGATION

Totally stunned.

Mouths hanging open, eyes wide.

GEOFFRY (V.O.)

(continuing)

You have chosen to believe in this
farce of your own free will.

Why?

What does this tell us about you
and all the others like you?

Some are crying.

Many are standing, instinctively ready for action, but not
knowing what to do.

GEOFFRY (V.O.)

(continuing)

Now, for the first time in history,
a religion is known, as a fact,
to be false.

(pause)

Consider that you have just taken a
practical course in Reality. You
may think the tuition was a bit steep,
but then what is the price of Truth?
I'm sure you can come to accept this
new revelation. After all, anything
is true if you really believe it, right?

(CONTINUED)

CONTINUED:

Some stumble about as though trying to feel their way out of an invisible maze.

The priests are paralysed.

Someone attacks one of them.

He protests feebly.

Others join in.

Mindless rage.

A great collective moan begins to build.

Some hysterical screams.

Fainting.

Vomitting.

Frozen, drained of life.

Or exploding with despair.

Louder.

More violence.

We see Karl on his knees, wide eyed and weeping. Joe and Gene are fighting each other viciously.

The Waiter watches in open-mouthed amazement.

Grace is shaking.

John rushes to the microphone.

JOHN

Wait!

Arms up in appeal.

JOHN

(continuing)

Listen!

No response.

JOHN

(continuing)

This is a test!

(CONTINUED)

CONTINUED:

Some response.

JOHN
(continuing)
This is a test, brothers and
sisters!

The roar dies down.

They listen.

JOHN
(continuing)
Your faith is being put to the
ultimate test!
If you can still believe-- if
you can still keep your faith--
you have made it!

Grace gapes in astonished disbelief.

JOHN
(continuing)
After all we have been through
together, can we give up now?
Show your strength!
Nothing can daunt us, because
faith conquers all!
(beat)
I am the new voice of Geoffry!
Come and join with me! Come and
join me here on this stage--
those of you who know you are
saved!

The crowd stares at him, not knowing how to react.

JOHN
Come! Rally behind me!
There is still much to be done!

A great roar builds amongst the crowd.

There's a renewed gleam in their eyes.

A man jumps up onto the stage. Looks to John with tears of
relief.

JOHN
(hugging him)
Bless you!

Several others join him.

A MAN near the stage becomes hysterical.

(CONTINUED)

CONTINUED:

MAN
(screaming at John):
You're crazy!
(at the crowd
around him)
You're all crazy! This is ridiculous!

He gets people's attention. Many seem to consider what he is saying.

MAN
Crazy! Crazy!

Then something snaps.

A mob grabs the Man.

Knocks him down.

Kicking.

Tearing.

While the rest of the crowd surges frantically toward the stage.

JOHN
We can do it! We can do it!
Come with me on the last and
greatest part of our glorious
journey!

People swarm like ants onto the stage, crushing each other.

The heretic's body is carried to a window and thrown out.

The crowd rejoices.

Toward the back of the auditorium, we SEE the Waiter, terrified, edging his way toward the exit. One or two others are leaving as well.

GRACE
watches in horror.

Then turns and flees in panic.

Out the backstage exit.

Through to the stairwell.

STAGE

They're all on the stage now.

Facing John, they sing fervently.

CONGREGATION

Higher and higher, closer and
closer, to our wonderous liberation!

STAIRWELL - GRACE'S P.O.V.

Stumbling in a frantic downward spiral.

STAGE - JOHN

Sure of his power, grinning as they sing.

CONGREGATION

United in spirit, united in strength!

STAIRWELL - GRACE'S P.O.V.

Falls, gets up, continues down.

STAGE - THE CONGREGATION

CONGREGATION

Transcending our selfish egos!

STAIRWELL - GRACE'S P.O.V.

Continuing her dizzying plunge.

STAGE - JOHN

CONGREGATION

Rejecting the fate of mankind!

STAIRWELL - GRACE'S P.O.V.

On and down.

STAGE - CONGREGATION

CONGREGATION

To found a new race, in a new world!

STAIRWELL - GRACE'S P.O.V.

On and down.

STAGE - JOHN

CONGREGATION
Certain of our chosen right!

STAIRWELL - GRACE

She hits the bottom.

Collapses.

Gaspings.

Nauseous.

After a moment or or so, she pulls herself together and gets up.

Opens the exit door. Where to?

FIELD - HELICOPTER

She runs to toward it, robes flapping.

The Waiter stands beside it, talking nervously to the pilot sitting inside.

WAITER
... please, I have to get away...

INT. HELICOPTER

Grace reaches it, jumps in.

GRACE
(harshly)
Let's go!

The startled pilot springs into action.

The blades thrash the air. The Waiter climbs in with them.

And we're lifting.

Up the side of the huge crystal-shaped monolith.

So majestic and so sinister.

As high as the peak now, and receding.

Hearing only the DIN of the whirling BLADES.

Grace looks sick, and oblivious to her surroundings. She leans out and vomits, as the tower shrinks smaller and smaller behind them.

(CONTINUED)

CONTINUED:

The pilot, and the bewildered Waiter, can see this is not the time to say anything.

Soon the desert surrounds them.

Grace is in a stupor. Consumed by disgust, anger, and shame at what it is that makes people behave as she has just seen them do.

But now another kind of feeling is emerging-- a strange and unfamiliar one that has been growing stronger these last few days: an overwhelming compassion.

We are approaching central Los Angeles now, and Grace watches the city expand in the early morning sun.

The Waiter watches her expression start to change:

A grimace.

A wry smile.

A sense of the absurd.

Now an impulsive laugh.

Then more.

And more.

The dam breaks and she laughs hysterically.

The Waiter watches with apprehension.

Tears flow with her laughter now.

She laughs and weeps uncontrollably.

Takes the Waiter's hand, and looks at him clearly for the first time.

The city is all around us now as we descend. Close enough to see figures in the streets of West Hollywood.

We start to ZOOM IN to Hollywood Blvd.

Lyrical MUSIC BEGINS as the ZOOM CLOSES IN, and we pick out two figures walking together.

It is Grace and the Waiter.

GRACE AND WAITER - STREET LEVEL

They walk happily, hand in hand.

(CONTINUED)

CONTINUED:

She puts her arm around him.

He looks happily bewildered.

Grace has never looked like this before. She looks-- at home.

They flow with the MUSIC.

Smiling at the people they pass.

Stopping for a moment to talk to an old wino sitting against a wall.

Then on again.

Meeting a pregnant woman with a large parcel.

Grace carries the parcel for her and the three of them continue on down the street.

Receding into the background.

Obscured from view now.

People pass by.

Continuing their lives.

FADE OUT.

END.